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ARTS AND
CRAFTS
EXHIBITION IN
LONDON

During October and November a notable Arts and Crafts Exhibition will be held at the Royal Academy, London. This Exhibition will be under the auspices of the Arts and Crafts Exhibition Society founded in 1888, of which William Morris and Walter Crane were successively presidents. The announcement of the Exhibition, issued by the Society, interestingly describes both its purpose and probable character. It reads as follows:

"The President and Council of the Royal Academy have, with great liberality and courtesy, granted the use of the Galleries of Burlington House for an Exhibition of Arts and Crafts in October and November.

"The Committee feel that place, circumstance, and the time combine to make the occasion one of capital importance, not only for the Society but also the future evolution of national handicraft.

"Some fifteen years ago a group of artists, desirous of securing better quality in the material, make, and design of German productions, founded a Society called the Werkbund, which has developed into a wide-spreading organization with the openly avowed object of capturing the world-market for German art and German wares alone.

"The German Government was induced to send a series of representatives to study and report on the English craft revival. Students came to study in the Central School of Arts and Crafts and other centers. Having assimilated our designs and methods, these students returned to their own country, where special courses of instruction were organized, at which the attendance of the principals of all art and technical colleges was compulsory. Thus, in the briefest space, the new knowledge was spread over the whole country. The great manufacturing firms of Germany were induced to interest themselves in the movement; smaller firms followed until, at the present time, every manufacturer and distributor of any eminence is a member or supporter of the Werkbund. Meanwhile our own manufacturers and our own statesmen have remained indifferent to the Artistic Renaissance taking place under their very noses.

"One of the chief methods of propaganda adopted by the Werkbund has been the organization of Exhibitions directed to the revitalization of art, design and industry. It has spent large sums of money on schemes of decoration on those Exhibitions in order to show manufacturers, distributors and the general public that quality of material and beauty are important considerations, not only from the point of view of gain, but of individual and national welfare.

"Everything has been organized for the capture of the world market, in the decorating and furniture trades, in textile industry, leather work, book production and printing, glassware and pottery and metal work; every artistic industry, in fact.

"This state of things is hardly likely to end with the war. The efforts of the Werkbund will not be relaxed, but intensified. Our task, therefore, is at once to organize our own industries. The Arts and Crafts Society, as its contribution to a solution of the problem before us, is arranging an Exhibition, which it is hoped may do something to draw attention to the vast wealth of creative and inventive power latent in Great Britain.

"Based on the successful experiments in Ghent in 1913 and in Paris in 1914, the Exhibition will take the form of a constructive demonstration of the creative possibilities of British folk, arranged by a committee of artists. A series of interiors will be constructed which can be set up and removed without damage. These interiors will be decorated and furnished by different artists, and arranged within them will be individual works selected for their fitness to the scheme of decoration adopted.

"There will be a large Municipal Hall, with the side walls divided into bays. Each bay will be decorated by an artist or a group of artists working in harmony with an agreed scheme of decoration. Another gallery will be fitted up as an ideal Council Chamber.

"The central octagon of the series of galleries will be fitted up as a series of apsidal chapels, decorated by individual artists or groups of artists.

"Another gallery will be devoted to University or Educational purposes, and will show the decorative possibilities of an ordinary lecture hall or class room.

"In the entrance gallery or anteroom will be constructed a panoramic suggestion for the reconstruction of Trafalgar Square.

"Special galleries will be devoted to textiles, metal work, and embroidery.

"The whole Exhibition will thus be not merely a selection of individual productions, but an organized demonstration; a collective representation of the new and little suspected possibilities which lie before the Arts, Crafts and Industries of this country.

"The intention of the Society is to make the exhibition peripatetic; to send it to the principal cities in the kingdom, to the Colonies, the Americas, and, perhaps, to France and Russia. It is hoped by this means to further the growing agitation in favor of a reorganization of our methods of education in art and trade, to suggest new avenues of production, new and fruitful fields of employment alike to artists, engineers and manufacturers, and to point the way to the realization of a fuller, completer national life."

The only obstacles to bringing this Exhibition to America are the present peril of transportation leading to extraordinarily high rates of insurance and the inflexibility of custom laws when applied to the entry of such exhibits.

ART IN MEMPHIS

The Brooks Memorial Art Gallery in Overton Park, Memphis, Tenn., opened

its inaugural exhibition on July 10th and will continue it until October 15th. To a great extent this is a loan collection comprising works of art by contemporary American artists owned by residents of Memphis and vicinity. The little catalogue comprising forty-one numbers shows it, however, to be a choice collection. Listed therein are a portrait of Mr. F. H. Brooks by Cecilia Beaux; a marine, "Rocky Headlands," by Frederick J. Waugh, and a landscape by William Silva, owned by the Nineteenth Century Club; besides landscapes by Carl Gutherz, John F. Carlson, John F. Weir, F. Ballard Williams, Childe Hassam and Chauncey F. Ryder lent by Mrs. S. B. Anderson, Mrs. C. F. Farnsworth, Mrs. J. A. Swift, Mrs. D. P. Hadden and others. Four paintings by

Arthur B. Davies have been lent by Mrs. M. M. Betts. Such an exhibition is an auspicious beginning.

EXHIBITS IN BRANCH LIBRARIES

The public libraries have been large factors in the increase and diffusion of knowledge and interest in art. Not a few of our Art Museums have found their inception in the galleries of such institutions. The branch libraries now seem to be taking up the good work. During the past summer a small collection of paintings by Freeman Clark were exhibited in the Riverside Branch of the New York Public Library, Amsterdam Avenue and Sixty-ninth Street, evoking interesting comment from visitors. Such seems an excellent mode of bringing art to the attention of library patrons who are not of the general exhibition-going class. Two of Mr. Clark's paintings were hung in the Children's Room and were thus brought to the attention of the little citizens to whom we look for the appreciative public of tomorrow.

The Worcester Art Museum has arranged for a special exhibition of the work of Andrew O'Connor, the well known sculptor, during the month of October. Mr. O'Connor is a Worcester boy and is living at present outside that city. He is, it will be remembered, represented in the Corcoran Gallery of Art by a group in marble, "Adam and Eve," in the Capitol at Washington by a statue of General Lew Wallace, and he is the sculptor of the Johnson monument in St. Paul and other notable works. In November the galleries of the Worcester Art Museum will be filled by the work of local artists.

Among the one man exhibitions which will be circulated during the coming season are collections of paintings by Charles Rosen, Edward Redfield, Edward B. Butler, John F. Carlson, Hayley Lever, and Ernest Lawson; a collection of etchings by Cadwalader Washburn; prints and mono-types by Dana Bartlett; sculpture by Chester Beach; and bronzes by Mahonri Young. Several of the foreign collections shown at the Panama-Pacific will also be on tour.